NEW ENGLAND

Conservatory of Music.

BOSTON, MASS.

1868.

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NEW ENGLAND

Conservatory of Music,

MUSIC HALL, BOSTON, MASS.

FEBRUARY, 1868.

ANNUAL

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NEW ENGLAND

Conservatory of Music,

MUSIC HALL,

BOSTON, MASS.

FEBRUARY, 1868.

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Marland, M. P.	Andover
McKey, Kate E.	Chelsea
Muller, S.	Roxbury
Mooney, Mrs. M. J.	South Boston
Monkley, Miss C.	Boston
Mann, Mrs. A. W.	Malden
Mann, Nettie	"
Mann, Fannie I.	South Boston
Mann, Mary E.	"
McGregor, Margaret	Boston
McGilvray, Katie	"
McKendry, Lucy T.	Dorchester
Mann, Elizabeth	Boston
McKenzie, Amelia A.	Cambridge

Muzzy, Julia	Boston
Middleby, Annie	"
Moulton, Florence A.	"
Monto, M. B.	Brighton
Moore, Sarah	Boston
Merrill, Kate	Cambridge
Morgan, Sarepta	Boston
Marshall, Hattie	"
Moody, Minnie A.	Newton Corner
Moses, Lillie B.	West Roxbury
Meyer, Mrs. G. A.	Boston
Minot, H. J.	West Roxbury
Merriman, Grace	Dorchester
Moody, Sarah	Boston
Murphy, Fannie	South Boston
Murray, Esther F.	Boston
Masters, Mary	"
Marvin, N. A.	Medford
McIntosh, Clara	Roxbury
Moulton, Hattie L.	Melrose
Mitchell, Anna	Cambridge
Moore, E. S.	Newton Corner
McQuestion, G. B.	Boston
Masters, Rose	"
Mackie, Agnes E.	"
Murray, Mrs. J. C.	Lynn
Mitchell, Susie	Dorchester
Mitchell, Mrs. H. W.	Boston
Nott, Rosina	Hyde Park
Nason, Josephine	Roxbury
Nichols, Mrs. W. F.	Boston
Newell, C. L.	Brookline
Norris, Annie S.	Chelsea
Newman, S. E.	Boston
Newcomb, Ella F.	Roxbury
Newhall, Lulie M.	Malden
Nichols, Fannie	Boston
Newell, Arabel	Roxbury
Newell, L. M.	Newton Upper Falls
Newhall, Hattie	Boston
Neagle, Esther	"
Newton, Mrs. A. W. K.	"
Norcross, F. L.	Cambridge
Newell, C.	Roxbury
Noyes, Lottie	Boston
Newhall, Hattie	Chelsea
Neal, Mary L.	Lynn
Neal, Nellie M.	"
Orcutt, Kate W.	Chelsea
Orcutt, Martha A.	"
Oliver, L.	Auburndale
Ordway, Jennie	Newton Corner
Orne, Fanny	Cambridgeport
Odlin, Lizzie S.	Concord, N. H.
Orcutt, L.	Boston
Odell, M.	"
Plumer, Mrs. J. P.	Boston
Parsons, Caroline L.	Cambridge
Page, Nellie	Boston
Penn, Georgiana	South Boston
Peters, Nellie M.	Boston
Putnam, Anna C.	"
Perkins, Crissie C.	"
Perkins, Mrs. H. A.	"
Putnam, E. C.	"
Page, Hattie F.	"
Parkman, Alice	"
Partridge, Lilla E.	Auburndale
Putnam, H.	Boston
Pearmain, Margaret C.	Chelsea
Prang, Emma	Roxbury
Putnam, C. P.	Boston
Putnam, Helen	"
Pearl, Octavia	Stoneham
Potter, A. M.	Boston
Putnam, M. J.	"
Perkins, P.	Plymouth
Pushee, C.	Boston
Platt, M. L.	"
Prescott, Carrie W.	Charlestown
Parsons, Charlotte	Brookline
Pinkerton, F. A.	Derry, N. H.
Pratt, Abbie J.	Fairmount
Pratt, Mrs. S. H.	"
Pratt, Susie	Chelsea
Putnam, M. E.	Boston
Partridge, Annie L.	Roxbury
Plummer, Kate L.	Lynn
Putnam, H. G.	Boston
Pickett, Mrs. S. S.	Fairmount
Parker, Lizzie C.	Boston
Paine, Selma	Bangor, Me.
Phillips, Flora	Boston
Pierce, M. B.	Brookline
Pickett, Mrs. L. B.	Fairmount
Putnam, Ellen	Boston
Page, Josephine	Roxbury

Patterson, Lizzie R.	South Danvers
Phipps, H.	South Framingham
Palfrey, S. H.	Cambridge
Powers, Lizzie	Charlestown
Philbrick, Fannie W.	Portsmouth, N. H.
Perkins, M. L.	Roxbury
Peckham, Susie	Boston
Pope, Emily F.	"
Putnam, Anna H.	"
Pope, Bessie	"
Perry, S. F.	Roxbury
Pike, Emma	Swampscott
Patch, Ella	Charlestown
Perry, L. M.	Boston
Persons, Helen	"
Pope, Mrs. G. W.	"
Pulsifer, E. L.	"
Pierce, Florence	Harrison Square
Packard, Lucy E.	Cambridgeport
Patten, Sarah A.	Stafford Springs, Ct.
Pierce, Mary	Boston
Porter, Ellen	Cambridgeport
Pettengill, Sarah E.	Chelsea
Parsons, L. R.	Boston
Patterson, Rose	"
Proctor, Mary E.	Somerville
Pierce, Georgiana	Cambridgeport
Partridge, Jennie L.	Boston
Quinby, Mary	Chelsea
Quincy, A. A.	Dorchester
Rotch, Annie	Cambridge
Rogers, Mary	Boston
Rogers, Minnie D.	Brookline
Richards, Alice B.	Malden
Ridgway, Graziella	Boston
Raymond, Annie	"
Raymond, Mrs. H. E.	"
Ropes, S. O.	Salem
Raymond, Nellie A.	Cambridge
Rumrill, Josephine	Roxbury
Ross, L. R.	Somerville
Rose, E. S.	"
Rumrill, Isabel D.	Roxbury
Roeth, Mrs. L. A.	Boston
Randell, Eva	Waltham
Robinson, Minnie	Boston
Rockwell, Ella F.	Chelsea
Raymond, H. S.	Boston
Richards, K. G.	West Newton
Root, S. B.	Boston
Richardson, Mrs. L. C.	"
Rockwood, Mrs. E. O.	"
Robinson, Frances M.	"
Ross, E. S.	Somerville
Rogers, Kate	Chelsea
Russell, Sarah L.	Cambridge
Russell, Annie L.	Boston
Russell, Mary L.	"
Roger, Sarah	Brookline
Rand, Mrs. Kate	Medford
Ritner, Ella	Charlestown
Richardson, Mary E.	Lynn
Ring, Lucy E.	East Boston
Russell, Mrs. H. S.	Milton
Ruggles, Olive	Boston
Richardson, Anna	Dorchester
Rose, Mrs. A.	Boston
Rose, Josephine	"
Robinson, Sarah A.	Charlestown
Rowe, Lizzie	Boston
Robinson, Carrie	"
Roberts, Mrs. J. W.	Brookline
Russell, Mrs. Thomas	Boston
Shaw, A. B.	Cambridge
Smith, Delia F.	Boston
Smith, Elizabsth F.	"
Swasey, Helen L.	South Boston
Sprague, Josephine	" "
Sanborn, Mrs. Francis H.	Boston
Semple, Mary P.	"
Sherman, Jennie O.	"
Shaw, Ella J.	North Cambridge
Safford, Alida	Boston
Stuart, Grace C.	Cambridgeport
Safford, Agnes E.	Boston
Sylvester, Jennie	"
Sampson, H. M.	"
Smith, Mrs. Millie	"
Stimpson, Kate	Roxbury
Sinclair, S. C.	Brighton
Sophia, L.	Boston
Shephardson, Fannie A.	"
Simonds, Kate T.	"
Simonds, Kate C. P.	Cambridgeport
Studley, Susie	East Abington
Stanley, A. F.	Cambridgeport
Stephenson, A. B.	Brookline
Sprague, Eunice	South Weymouth

Scates, A. A.	Boston
Sprague, E. J.	South Boston
Smith, Emily T.	" "
Sargent, S. H.	Boston
Sohier, L. P.	"
Safford, Etta	Winchester
Stone, Catharine P.	Boston
Stocker, Susan R.	East Saugus
Story, Annie B.	Old Cambridge
Savory, Anna L.	Boston
Sinclair, L.	Brighton
Saunders, Marietta	Cambridgeport
Sawyer, Mary J.	Boston
Stoddard, Mary	Plymouth
Sanford, M. E.	Medway
Stetson, L. M.	Medford
Stone, Fannie C.	Newburyport
Suck, Helen	Boston
Seabury, Clara	"
Swansberg, Jennie	Chelsea
Sanborn, Adelaide	Andover
Stone, Ella G.	Dorchester
Sweetser, Ellen M.	Stoneham
Shaw, A.	Boston
Stinson, Nellie	"
Safford, Ellen W.	"
Sargent, Lilla	"
Scudder, J. M.	"
Snow, Etta	Dorchester
Smith, S. E.	Chelsea
Smith, Marion	Boston
Southard, Amelia	South Boston
Spurr, Etta W.	Charlestown
Stimpson, Kate	Boston
Scott, Christiana M.	"
Sower, Sallie	West Medford
Starkweather, Annie E.	Roxbury
Shaw, E. I.	Boston
Sears, Mrs. George	"
Smith, Bell F.	"
Sloan, E. C.	"
Stetson, Helen	"
Swasey, L. H.	Roxbury
Stults, Mrs. J. V. M.	"
Sheafer, Mary	Malden
Sanborn, A. B.	Boston
Sumner, Esther V.	Foxboro' Centre
Smith, Susie A.	Charlestown
Stodder, Hattie A.	Mt. Pleasant
Stevens, L. A.	Charlestown
Smalley, Sarah H.	Boston
Sartle, Ida	"
Sullivan, Annie	"
Stearns, Mary	Cambridgeport
Sumner, Josie M.	Boston
Sargent, L. M.	New London, N. H.
Tyng, Anita E.	Boston
Toffey, Kate V.	Cambridge
Tucker, Emily J.	Hingham
Thaxter, Ellen O.	"
Tucker, M. A.	Boston
Tash, Clara	"
Trow, M. E.	"
Trott, Annie P.	Newburyport
Tower, Annie E.	Cambridge
Tainter, Etta	Boston
Tuttle, Jennie	"
Tuttle, Annie	"
Torrey, C. A.	"
Trask, M. G.	Jamaica Plain
Tenney, Mary	Grantville
Tilton, Jennie	South Boston
Thompson, E. F.	Southboro'
Teare, Nettie	Woburn
Tilton, Annie R.	Boston
Tappen, Lizzie J.	Charlestown
Tappen, Annie F.	"
Turner, Fannie S.	Cambridgeport
Thrall, Maria	Newton
Tapley, Carrie E.	Lynn
Talbot, Emma F.	South Dedham
Thatcher, Sophia E.	Roxbury
Thatcher, Emily	"
Thayer, A. F.	West Newton
Tirrell, Fannie M.	Brighton
Tolman, Harriet S.	Roxbury
Tufts, Lizzie E.	Medford
Taylor, Mrs. H. B.	Jamaica Plain
Thomas, M. E.	Charlestown
Thompson, C. L.	Jamaica Plain
Townsend, E.	Dorchester
Teare, Fannie	Woburn
Tinkham, Emma	South Boston
Tibbetts, Lillie	Boston
Todd, Florence E.	Roxbury
Trow, Miss	Stoneham
Talbot, Marion	Boston
Thrasher, Ella F.	Lynn
Trowbridge, Lizzie	Brookline

Thorndike, A. M.	South Thomaston, Me.
Thayer, Etta M.	Boston
Tebbetts, Virginia	Longwood
Trask, Annie	Boston
Tirrell, Julia E.	"
Taylor, Ella	Chelsea
Tilton, Mrs. H. W.	Boston
Tebbetts, M. F.	Roxbury
Trask, M. G.	Boston
Townsend, C.	Harrison Square
Tarr, Geneva	Dorchester
Thomas, C. C.	Boston
Tirrell, Almeta	"
Taylor, A.	Woburn
Tolman, Fannie	Longwood
Tredick, Mrs. A.	Roxbury
Thurston, Annie	Chelsea
Tenney, Mary	Boston
Thayer, Mrs. E. P.	"
Timson, Mary C.	Charlestown
Tourjée, Lizzie	Boston
Taylor, Mrs. H.	"
Upton, N.	Boston
Upham, Helen	"
Underwood, Mrs. M. G.	"
Vannevah, H.	Malden
Valentine, E. K.	Boston
Verry, Eliza	"
Vose, Annie E.	West Newton
Vinton, M. P.	Boston
Vose, Miss	"
Whitney, Libbie	Cambridge
Winslow, Harriet E.	Boston
Warren, Lizzie H.	"
Walker, Ellen A.	East Abington
Washburn, M. G.	Boston
Welch, E. A.	"
Willard, Susie	"
Wilson, Elvy W.	Chelsea
Wilson, Mrs. W. H.	"
Wellington, Grace	Boston
West, Phœbe H.	"
Winsor, Mrs. Henry	"
Wells, Sarah E.	Chelsea
Wright, Mrs. J. L.	Boston
Warner, Ella	Cambridge
Waldreth, J. E.	Boston
Whitney, C. B.	Newtonville
Wells, Clara L.	Boston
Wood, S. A. W.	Newton Corner
Whittemore, Florence	Cambridge
Willard, Lizzie E.	Boston
Ward, Amy	Chelsea
White, M. L.	Concord
Wells, Mrs. E. A.	Boston
Ward, V. A.	Roxbury
Weld, A. B.	Jamaica Plain
Wyman, Mary	Woburn
Whiting, A. D.	Watertown
Winn, Amelia	Concord
Washburn, J. P.	Needham
Walker, H. B.	Cambridgeport
Wilcox, Ellen	Roxbury
Whitney, M. A.	Belmont
Wilson, Annie K.	Boston
Whittemore, M. E.	"
Wilder, H. L.	Chelsea
Woodward, Lottie M.	Maplewood
Wilder, E. F.	Chelsea
Warren, A. A.	Plainville
Wheeler, L. A.	Boston
Wetherbee, E. B.	Lynn
Wardwell, H. J.	Boston
Wills, Ella E.	Roxbury
Watson, Ada L.	Cambridgeport
Wellington, Mrs. Andrew	Waverley
Weymouth, Mrs. Eunice	Boston
Wood, Abbie A.	"
Wetherbee, Amanda	Scituate
Wetherbee, Georgie	"
Woodbury, Mary	Woburn
Wiggins, Ella F.	Ashland
Wyeth, Mary	Boston
Woodman, J. F.	Charlestown
Whiting, A.	Chelsea
Wiley, Susan M.	Stoneham
Williams, Mary	Chelsea
Wood, Mrs. A. S.	Woburn
Wood, Annie	"
Wiley, Mrs. E.	Boston
Wheeler, E.	Newton Corner
Welch, Abbie	Boston
Warren, Emma	Brookline
Whitman, Emma M.	Cambridge
Watts, Nellie	"
Willis, Mrs.	Brighton
Wright, Lizzie A.	Boston
Woodbury, I.	"

Watson, A. R.	Milton	Woods, Mrs. Joseph	Boston
Wenborn, Emma	Roxbury	White, Alice	"
Whitting, Lillie	Charlestown	Warren, Elizabeth	Boston
Walker, Addie	Boston	Worth, Bell	"
Wales, L. A.	Dorchester	Wheeler, Rettie	Lincoln
Wigglesworth, H. G.	Boston	Watson, A. L.	"
Wigglesworth, Anna	"	Weis, Lora	Dorchester
Walbridge, L. E.	South Boston	Wood, Abbie L.	Boston
Wright, Mrs. W. W.	Auburndale	Ward, Mrs. C. H.	"
Wainwright, Katie	Boston	Wheelock, Mrs. M. E.	Waltham
Wells, S. B.	Newton Corner	Warren, A. C.	Boston
Whitman, Susan	Boston	Walker, Mary W.	Milton
Washburn, Lucy	"	Wilcox, H. M.	Boston
Warren, Rosamond	"	Ware, E. F.	"
Winslow, Mrs. G. S.	"	Ware, F. C.	"
Wait, J.	"	Ware, Annie	"
Warren, Irene	Charlestown	Willard, E.	"
White, Agnes T.	Cambridge	Windsor, Mrs. A. B.	Roxbury
Washburn, A. M.	New Bedford		
Wheildon, Alice W.	Concord	Young, C. J.	Boston

WHOLE NUMBER, ... 1097

GENTLEMEN.

NAMES.	RESIDENCES.	NAMES.	RESIDENCES.
Allen, Charles W.	Boston	Baxter, Edward J.	Boston
Adams, L. B.	"	Boos, Master Arthur	"
Ayers, Master David J.	"	Brannon, J. D.	Harvard College
Andrews, H.	South Boston	Baxter, S.	Chelsea
Abbott, N. F.	" "	Briggs, Jno. R.	Boston
Allen, William M.	West Newton	Bates, C.	Harvard College
Adams, Robert G.	Troy, N. Y.	Bassett, Horace S.	Dorchester
Brown, Edward	Medford	Butler, William	Boston
Bradford, Charles F.	Randolph	Bartlett, H. S.	Old Cambridge
Badger, J. H.	North Chelsea	Bustin, William H.	Mount Auburn
Blackmore, George A.	South Boston	Bassett, William	Lynn
Bulfinch, George G.	Boston	Benton, Edward A. R.	Brookline
Burke, John P.	"	Bailey, Henry B.	Boston
Brophey, Kearns J.	"	Blackmore, John W.	"
Bigelow, Charles E.	"	Burford, Alfred	"
Burns, James	"	Brown, Master Charles E.	"
Blake, Henry M.	Chelsea	Bosson, Master Harry P.	Chelsea
Bowen, Master Samuel G.	Roxbury	Bigelow, Winslow	Waltham
Bradley, Fred.	"	Bartlett, J. C.	Lynn
Brooks, L. B.	Brookline	Blomberg, Casper	Boston
Bond, Darwin	Watertown	Braman, Egbert A.	Wadham's Mills, N. Y.

Babcock, Edwin G.	North Brookfield
Beekman, Garrett	Martinsville, N. J.
Burnes, Harvey E.	New Haven, Ct.
Clifton, John D.	Dedham
Cooke, Atkins N.	Boston
Cutler, Master Arthur T.	Brookline
Coleman, J. F.	Boston
Cole, L. L.	"
Cunningham, Francis	Milton
Cooke, Isaac L.	Charlestown
Crafts, S. D.	Roxbury
Colby, G. W.	Boston
Cary, W. A.	"
Conant, Benjamin	Cambridgeport
Curtis, I. S.	Boston
Carroll, John	"
Carlton, John F.	Hyde Park
Cunningham, Fred.	Boston
Cross, R. W.	"
Cabot, Lincoln	"
Carley, Peter	"
Crawford, Fred.	"
Cushing, E. W.	"
Clarke, A.	Beverly
Clapp, W. H.	Weymouth Landing
Crocker, James	Cambridgeport
Causey, Levin P.	Princess Anne, Md.
Carey, Seth C.	Belcher, N. Y.
Carroll, Samuel J.	Cape May, N. J.
Chace, Frank B.	Taunton
Dorr, Morris	Boston
Doherty, John J.	"
Davis, Robert R.	"
Dorr, W. H.	Roxbury
Dailey, Clarence	East Cambridge
Daniels, Master Frank A.	South Boston
Davenport, F. W.	Boston
Dyer, C. W.	"
Davis, E. F.	Cambridgeport
Devereux, Master Frank	Boston
Dabney, Frederick	"
Dolbeare, W. H.	South Boston
Davenport, F. H.	Roxbury
Doane, E. H.	Malden
Daniels, G. F.	Boston
Dearing, Albert L.	Concord, N. H.
Edmands, John B.	Charlestown
Elliot, J. B.	Roxbury
Eaton, W. E.	Charlestown
Edmands, A. W.	"
Eaton, Henry	Boston
Ells, David S.	Medford
Ennis, Mathew	Boston
Fern, Edward M.	"
Farwell, Edward S.	"
Fernald, John B.	"
French, Arthur B.	"
Fette, W. E.	"
Franklin, Ira S.	Roxbury
Fiske, George	Boston
Foster, W. L.	"
Farley, James A.	"
Foster, Henry	"
Fitch, James W.	Uncasville, Ct.
Gray, Master Reginald	Boston
Greenough, J. F.	"
Gilkey, R. F.	Watertown
Gray, Edward	Boston
Gill, Arthur E.	South Boston
Gould, John T.	Boston
Goldbold, Joseph W.	East Boston
Goldthwait, Louis C.	Lynn
Goodman, Master James	Roxbury
Gerrish, Edward	Boston
Gardner, George L.	"
Goddard, A. E.	Waltham
Greenough, Henry	Cambridge
Hamblin, Willard R.	East Boston
Hamblin, Howard M.	Boston
Hosmer, George H.	South Boston
Hull, George H., Jr.	Saugus Centre
Higbee, Charles H.	Salem
Howe, Edward E.	Boston
Hamblin, Benjamin L.	East Boston
Hamblin, Frank H.	" "
Hosmer, J. W.	Boston
Hand, C. F.	"
Huse, F. A.	"
Hunt, Ephraim W.	"
Howe, Willie H.	Cambridgeport
Haynes, James	Boston
Hill, B. S.	"
Hood, E. K.	Lynn
Haynes, J. C.	Boston
Hall, L. G.	South Boston
Hanson, D. B.	" "
Holbrook, L. G.	Dorchester
Hovey, Master Charles	Neponset Village
Hunt, G. W.	Boston
Hamblin, Master Norton	Somerville

Hammond, James B.	Boston
Hall, Alfred H.	Roxbury
Hill, H. B.	Cambridge
Hollingsworth, Master Sumner	Boston
Holloway, A. W.	"
Hall, W. F.	"
Hersey, G. W.	Belfast, Me.
Howard, Amory A.	So. Ackworth, N. H.
Ivers, William, Jr.	Dedham
Jones, Charles	Boston
Jackson, Frank	"
Jenney, Master Walter	South Boston
Josselyn, Charles D.	Roxbury
Jewett, Francis A.	Brookline
Johnson, C. H.	Boston
Johnson, Fred.	"
Kwinkelenberg, D.	"
Kendrick, D. F.	"
Kimball, Lewis A.	South Boston
Kidd, A. B.	Somerville
Kirby, F. W.	Longwood
Kennard, Master Harry	Boston
Lutted, Thomas	South Boston
Lutted, William	" "
Lincoln, L. J. B.	Hingham
Lord, Charles V.	Boston
Lincoln, Albert L.	Brookline
Low, Master Albert H.	Chelsea
Lee, H.	Brookline
Lunt, H. G.	Cambridge
Longfellow, W. P. P.	Boston
Lindsley, John	Cambridge
Lovell, F. A.	Boston
Lincoln, George	South Boston
Lauriat, Louis A.	Boston
Leighton, William F.	"
Lathrop, George L.	East Lexington
Lyford, L. G.	Boston
Le Gro, E.	"
Lathan, Mr.	Stoneham
Lathan, J.	Boston
Leavitt, Master William	"
Little, J. M.	"
McKenney, Alfred H.	Chelsea
McLaughlin, James N. W.	Boston
Murray, Joseph	"
Morse, G. N.	"
Morse, Francis R.	"
Mooney, Nicholas	"
Masters, F. W.	Watertown
Mathew, J. H.	South Boston
Moore, Edgar B.	Charlestown
Merrill, Fred.	Boston
Morse, Fred. A.	Roxbury
Meyers, James J.	Cambridge
Marsh, Robert	Boston
McLeod, Robert A.	Harvard College
Merrill, R. W.	Cambridge
McCallum, C. M.	Chelsea
Morse, Master Walter R.	Charlestown
Mann, William J.	Newton Corner
Mann, George C.	Boston
Mudge, James	"
Nichols, H. C. G.	Melrose
Nichols, James	"
Newell, Master F. H.	Roxbury
Noon, Samuel H.	Ballardvale
Noyes, James	Columbia, N. H.
Oberg, Master Holdo	Boston
Orth, John	South Boston
O'Connell, C.	" "
Page, Gordon P.	Boston
Putnam, Edward B.	"
Putnam, C. P.	"
Pickett, L.	Fairmount
Paine, George A.	Concord
Phipps, Master Walter	Chelsea
Pierce, George	Boston
Pierce, Charles F.	"
Peabody, F. G.	Cambridge
Parker, Mr.	Boston
Pond, J. A.	Brighton
Pierce, Master George	Boston
Pierce, " William	"
Pierce, George W.	"
Pierce, Master Thomas M.	Charlestown
Perry, Lelano	Gloversville, N. Y.
Pillsbury, William H.	Lawrence
Roche, Thomas D.	Lynn
Reed, Wold	Cambridge
Rea, John T.	Boston
Reed, M.	Cambridge
Randolph, Master Fletcher	Boston
Rand, Alfred	Charlestown
Rodman, Francis	Boston
Robbins, Henry	"
Raymond, W.	Cambridge
Robinson, Francis M.	Boston
Richardson, Elmer W.	West Cambridge
Rim, Samuel	Woburn

Rawle, Francis	Boston
Russell, William W.	Watertown
Richardson, Master W. C.	So. Lawrence
Rhodes, C. D.	Boston
Rummel, J.	"
Rechel, Ernest	Chelsea
Richards, D. H.	Woburn
Regestein, Ernst	Boston
Ray, William P.	Knox, Me.
Strauss, Peter E.	Roxbury
Sargent, O. N.	Boston
Stevens, Henry	"
Sawyer, S. L.	Chelsea
Sawtell, Hiram M.	Roxbury
Storer, B.	Cambridge
Sherburne, E. C.	Boston
Sanborn, H. W.	"
Sherburne, F. S.	"
Schwambe, Master Carl	West Cambridge
Smith, David	Boston
Stone, C. W.	Old Cambridge
Smith, Frank E.	Boston
Savage, John P.	South Boston
Sanborn, Frank	Boston
Sayer, Master J. F.	Boston
Shaw, R. G.	Cambridge
Shaw, G. R.	"
Saunders, Master Frank W.	Roxbury
Slavin, Henry	East Cambridge
Stimpson, Master T. F.	Boston
Sinclair, M. J.	"
Story, C. W.	Old Cambridge
Shelton, C. B.	Boston
Shelton, Joseph	"
Simpson, M. H.	Cambridge
Short, John N.	Chester
Sprague, Ira G.	Delhi, N. Y.
Tucker, Wm. A.	Dorchester
Tower, Charles B.	Boston
Teel, Ed. W.	Medford
Tilden, George T.	Boston
Tuttle, H. H.	Newton Centre
Tenney, S. C.	Boston
Taylor, A.	Chelsea
Tileston, John K.	Dorchester
Tileston, Eugene T.	"
Totheroh, William W.	Philadelphia, Pa.
Underhill, S. A.	Haverhill
Vose, Charles	Boston
Vose, C. Ellis	"
Whitney, Samuel S.	Natick
Wing, Charles E.	Jamaica Plain
Watson, John H.	Boston
Williams, Charles A.	Brookline
West, F. W.	Cambridge
Williams, J. F.	Boston
Wells, J. A.	East Boston
Weston, Edward K.	Lynn
Willis, Charles, Jr.	Boston
Willoughby, F. J.	South Boston
Willard, Henry	Boston
Williams, Samuel	Roxbury
Whitewell, W. S.	Boston
Wyman, Samuel T.	Lynn
Whipple, George S. T.	Cambridgeport
Wing, S. B.	Boston
Windle, W. S.	Harvard College
Wallace, T. R.	Boston
Ware, C. P.	"
Wood, Frank	East Somerville
Weston, Hiram L.	Sandy Creek, N. Y.
Whiting, Joseph H.	Ashburnham
Wright, Henry	Johnstown, N. Y.
Young, E. O.	Cambridgeport
Zerrahn, Master Carl Gustas	Boston

WHOLE NUMBER, ... 317

LADIES, ... 1097

GENTLEMEN, ... 317

WHOLE NUMBER of pupils for the year ending Feb. 15, '68, 1414

New England Conservatory of Music.

The claims of Music upon public consideration are becoming more generally recognized. As one of the surest methods for developing the moral qualities, and for perfecting and rounding the education of our youth, music commends itself to the best judgment and support of society. Music is a science, as well as an art, and as such demands the same attention, and the same kind of attention which is paid to any other science. The experience of all educators proves that a thorough and complete education is, as a rule, acquired only by the training, under competent teachers, which is found in a school. That generous emulation is always productive of thoroughness, and that the contact of mind with mind in the peaceful contest for meritorious position, is one of the surest means of success, is conceded by all teachers. But proficiency in any department of study is attained only by directing the mental energies solely to that particular department in which it is desired. All experience proves that mediocrity is always the result of division of effort. Our common schools do not aim to make the pupil proficient in any one branch of education. They seek only to impart a general knowledge of many and varied branches. To complete that education, of which our common schools seek only to establish the rudiments, institutions are founded where a particular study is taught exclusively, such as our scientific and professional schools. By this means superficial knowledge is avoided, and the whole mind is concentrated upon the acquisition of scientific or professional eminence. The beneficial results of such a course of study are none the less true in regard to Music. Europe has had her schools and Conservatories of Music for centuries, where this beautiful and attractive study has been solely taught by the most eminent musicians. The good which has resulted from the establishment of these schools is seen in the great degree of perfection which the science has attained in that country, in the numerous composers and masters it has produced, and in the general love for and appreciation of music, which characterizes the masses. While however, so much has been done in Europe for the advancement of musical culture, America with all her seminaries, colleges and professional schools, has until within a very short period, been entirely destitute of schools of music. The friends of the art have long felt the importance of uniting the best talent of the country in an institution which should afford the same facilities for receiving musical instruction as

are afforded in the foreign music schools. Private instruction, it is true, has been abundant. Musicians of great ability and renown have been found in most of our large cities; but still the great want of our people for a school, which should combine in itself the most complete course of instruction in every department of the art, and which should be recognized as the centre of the musical intelligence of the land, has not been met. At length, however, this want seems likely to be fully satisfied. Conservatories of music are springing up in different parts of the land, and as a result we see an awakening and quickening of interest in the subject of music unprecedented in the history of our country.

The New England Conservatory will, it is believed, be found to fully meet the demands of the people in furnishing the desired medium for obtaining a complete musical education. Located in a city acknowledged to be the very centre of the education and refinement of America, furnished with a board of instructors who are musicians of superior talent and acquirements, and many of whom are extensively known as artists; occupying the Music Hall Building, to which new and extensive additions have just been made for its accommodation, the New England Conservatory of Music claims for its pupils advantages unsurpassed by any music school in the country. Its aim is to train those who shall avail themselves of its advantages, step by step along the various stages of musical culture, so that when they graduate from the institution they may become masters of the science of music, and not superficial scholars. To develop a high standard of taste and a true appreciation of the sublime works of the great masters in the pupils—to make the Art of just importance in the estimation of our countrymen—to make excellence in this noble study the ambition of all whom nature has endowed with the powers of music—these are the objects for the accomplishment of which the efforts of the Conservatory will be directed.

Branches Taught.

Instruction is given on the Piano-Forte, Organ, Violin, Flute and other Orchestral Instruments, Notation, Formation of the Voice and Solo Singing, Singing at Sight, Harmony, Counterpoint, Fugue, and in the German, French and Italian Languages.

The Course of Instruction

Is similar to that of the celebrated Conservatories of Germany, France and Italy, and is divided into five grades, each grade being subdivided into three divisions. Instruction in each department is given in classes, which for the Piano-Forte, Organ, Violin and other instruments, and Cultivation of the Voice, are limited to six pupils; for Harmony and Composition, to eight pupils; for Elementary Instruction, General Musical Instruction, and Singing at Sight, numbers not limited. Pupils in departments of the Piano and other instruments in the advanced grades are trained to the practice of concerted music; those of the Vocal Department to

Oratorios, &c., &c. Those who complete the required course of study in any department are awarded a diploma.

Classes in Cultivation of the Voice, Piano-Forte and other Instruments, receive two lessons a week, of one hour each. Classes in Composition, Notation and Elementary Singing, Singing at Sight, Oratorio Practice, and the Lectures, occur once a week.

The Class System.

Although the system of teaching the Piano and Cultivation of the Voice in classes has but very recently been introduced into this country, yet wherever it has been thoroughly tested, its advantages over the ordinary method of private teaching have been readily acknowledged. The greatest benefit to be derived from it can, however, only be realized in a large school where the pupils can be correctly graded; the mere placing of several persons together in a class who are not in the same stage of advancement, being wholly inconsistent with the general idea of class teaching.

As adopted in the New England Conservatory of Music, class teaching does not materially differ from ordinary private instruction. Each pupil is first examined in the studies which he may desire to pursue, and assigned to a class in the grade and division to which he may belong. The members of the class being then all in the same grade of proficiency are given the same exercises or piece for study, which at the following lesson is successively played or sung by each pupil; and whatever remarks the teacher may make on the style or performance of the piece or exercise, are intended for all, while his playing to the pupils is also equally useful to all. A class-lesson is therefore nothing less than a private one, but it is rather something more, inasmuch as the pupils learn from each other, to acquire good qualities as well as to avoid faults. It is also an experienced fact that the constant intercourse of the pupils with each other in their lessons, and the laudable desire to excel which is thereby created, have the effect of inspiring them with an enthusiasm in their studies, and furnish an incentive to faithful practice such as is rarely experienced under private teaching, but which is indispensably necessary to rapid progress.

Our common schools, seminaries and universities have for many years recognized the importance and superiority of the class system in the study of Literature and Science, and an argument in its favor which should not be overlooked is the fact, that in the great Conservatories of Germany, France and Italy, where many of the most eminent musicians have received their education, this system has been and is universally employed. While, however, in those Conservatories classes are often formed consisting of a dozen or more pupils, the classes of the New England Conservatory are limited to six only, which is believed by the most experienced teachers of the class system to be the smallest number that should compose a class, and that only in very rare instances can a less number offer any advantage whatever, inasmuch as the spirit and life of the class is diminished in proportion as

the number is reduced. The following tribute to the superiority of the class system of instruction, we quote from MENDELSSOHN:

"An institution such as the Conservatory, has this advantage over the private instruction of the individual, that, by the participation of several in the same lessons and in the same studies, a true, musical feeling is awakened and kept fresh among the pupils; that it promotes industry, and spurs on to emulation, and that it is a preservative against one-sidedness of education and taste—a tendency against which every artist, even in the student years, should be upon his guard."

The Piano-Forte.

The importance of thorough instruction in the art of playing the Piano-Forte would seem to be too manifest to require any comment, did not the evidence of our daily experience convince us of the necessity of a radical change in the methods hitherto pursued. The study of this Instrument has become almost universal in America; yet while many attempt to learn the Piano, very few ever attain sufficient proficiency to afford any real enjoyment, either to themselves or their friends, by their performance. Many causes might, doubtless, be assigned for this fact; but the most important, we apprehend, are to be found in the careless manner in which pupils generally apply themselves to the study of the Instrument, — the majority yielding to the prevailing tendency to hurry through the preliminary technical studies in a superficial and desultory manner, and seeking to gratify the caprice of an unformed taste by applying themselves to compositions entirely beyond their powers. It is very true that the technical studies are not so interesting to practice, nor so pleasing to the ear, as the melodies of favorite composers; but it should be borne in mind, that before a facility for playing the Piano can be acquired, or genuine pleasure derived from the study even of the easier works of the great composers, the fundamental principles and rules which underlie the art must be mastered, the correct system of fingering must be learned, and a thorough training and development of the muscles of the fingers and hands, together with flexibility of the wrist, must be acquired.

We would not, however, be understood by this as desiring to make the study of the Piano dull and uninteresting. On the contrary, it should be the aim of the teacher, to make it as interesting as possible, by introducing, as soon as practicable, little recreations or pieces written by standard composers expressly for beginners, which should be studied in connection with the exercises, and which are indeed necessary to the development of a musical taste and a love for the art. But while thus seeking to make the study attractive, it should be impressed upon the pupil, that the great desideratum in learning this Instrument is the development of a fine *technique*, and that this can only be attained by the most diligent and faithful practice of studies, which must on no account be neglected for the practice of pieces.

The faithful student will experience constant satisfaction in the consciousness of difficulties overcome — of attainments made. He seeks not so much for present gratification, as to lay the foundation for future enjoyment in the intelligent interpretation of the works of the masters of this Instrument. To comprehend, enjoy, and correctly interpret these immortal works should be the aspiration of every pupil. With such an aim the most tedious studies will become interesting, and what would otherwise be devoid of all pleasure will be entered upon with delight.

Organ Playing.

It is the desire of all those who are interested in the advancement of American music that the art of organ playing should not die out nor fail to keep step with the improvements that are constantly taking place in Organ building. No country opens such a field for organists as this, for the reason that here there is a far greater number of Churches, distributed throughout the land, in every city, town, and village than is the case in Europe, where oftentimes a cathedral or church is the one and only place of worship for the entire population of a town. With the multiplication of churches has come the demand for organs and organists. We fear, however, that except, perhaps, in our largest cities, the supply of *good* organists is inadequate. The standard has not been high enough, if there has been any standard at all. What do we hear in our Churches—religious and devotional music? No. Instead of being elevated by what we hear, our ears and feelings are shocked by snatches of Italian Opera melodies; strange scraps taken at random, apparently, from the entire range and repertory of secular music, including, perchance, even a bold, but bungling, re-hash of some Piano étude or fantasia. There are, indeed, no limits to this piratical habit. The time has come for something better; we need an entire revolution in our Church music. This revolution must be gradual, but *thorough*. It must be through the proper education of the organist, who should be made competent to assume the position of choir master — we might say, too, music-committee-master: then, and only then, shall we have a National school of church music.

It is the aim of this institution to help this reform as much as possible by giving its pupils in organ playing full opportunity to prepare themselves for church and concert performance, by pursuing a complete course of instruction, in which particular attention will be given —

1st. To a systematic study of obligato pedal playing.

2d. To a knowledge of Harmony and Counterpoint.

3d. To the art of accompanying.

4th. To the art of improvising.

5th. Concert music, with special reference to the works of Seb. Bach and Mendelssohn.

In a word, *all* branches of study will be given to the pupil, who may thus form a style of performance fitting to the grand and noble character of the instrument.

Opportunity is given the Organ pupils for practicing at the Conservatory on Mason & Hamlin's large Pedal Organs, and those who are sufficiently advanced, receive instruction on the Great Organ, and have the opportunity of playing at the Public Matinées given at the Music Hall.

Orchestral Instruments.

Classes are formed each term for the Violin, Flute, and such other Orchestral Instruments as may be desired. It is to be regretted that so little attention has hitherto been paid in this country to the study of the Violin and other Stringed Instruments. Occupying the most important place in the Orchestra, approaching nearer the tones of the human voice than any other instrument, being appropriately styled the "King of Instruments," the Violin deserves, and should receive, at least an equal share of attention with the Piano-Forte and Organ. While, however, pupils on these instruments are everywhere to be found in large numbers, it is only occasionally that we find a pupil on the Violin; and were it not for the enterprising efforts of artists from Europe who have taken their residence among us, we should be almost entirely destitute of interpretations of the great orchestral works of the masters. It is to be hoped that with the increasing interest everywhere manifested in the study of music, there will also be an awakening of interest in the study of this most important Instrument, and a large increase of pupils. To aid in accomplishing this very desirable result, free scholarships have been established for pupils who evince an unusual degree of musical talent. See page 28.

Vocal Culture.

Probably no department of musical culture is so much neglected as that which relates to the Development and Training of the Voice, — a subject of great importance, as it teaches the correct use of the respiratory organs, whose improper or insufficient employment injuriously affects the general health; and of the vocal organs, of which the forcing or straining tends directly to produce bronchitis, laryngitis, inflamed tonsils, and other similar diseases. The "*clergyman's sore throat*," so prevalent among public speakers, is a proof of this; and indeed it is a common opinion that frequent singing, reading aloud, or public speaking, is injurious to the voice, when the truth is, that an intelligent and scientific use of the voice is the best way to strengthen the vocal organs, and enable them to resist the deleterious effects of our humid and variable climate. No people in the world can so illy afford to dispense with vocal training as the Americans.

In New England alone, more than 25,000 persons annually die from diseases of the throat and lungs, and nearly as many more in the State of New York, a large portion of whom might have prolonged their lives many years, had they learned in youth to breathe correctly, and strengthen the vocal organs by judicious daily exercises. Many voices are seriously injured, many ruined, through the ignorance of persons undertaking to teach vocal training while they themselves know nothing of the mechanism of the voice, or of its registers or capabilities. It is no unusual thing for us to be requested to receive, as pupils, persons whose voices have been greatly injured, or entirely lost, through forcing, mismanagement, or disease; and though such voices can never fully recover from their injuries, they may, by proper treatment, regain very much of their original sweetness and power.

Garcia, the most successful singing master of modern times, who formed such artists as Malibran, Viardot, Pauline, Sontag, and Lind, observes as follows:

"Voices in their natural state are generally rough, uneven, undeveloped, often trembling, hollow, and of small extent. A good and persevering system of practice can alone fix the intonation, purify the quality, and perfect the intensity and elasticity of tone. By daily study the asperities and incoherencies of the registers are overcome, and the compass extended; flexibility and agility of voice are attained—qualities too generally neglected. Not only the intractable organs must be subjected to severe practice, but also those which, hurried on by a dangerous facility, cannot be brought under perfect and regular control of the will; otherwise an apparent, but fallacious, suppleness takes the place of distinctness, sustaining power, and fullness of tone, that is to say, of all the elements of accent and style."

The Study of Singing is highly important to the pianist, aiding materially in the formation of a graceful and expressive style. We urge upon all our students especial attention to the Study of Singing, feeling that its neglect will be detrimental, not only to their musical progress, but even to their general health.

Harmony and Composition.

This Department includes a perfect comprehension of the system of musical notatation; the manner in which the major and minor tonalities are related to each other, and the relationships of the different keys or scales; a thorough, practical and theoretical knowledge of intervals, and the construction of chords, with the artistic laws which regulate melodic and harmonic progressions. This is as indispensable to the musician as the study of grammar to one wishing to speak and write a language correctly. As an aid to the study of the piano and singing it is

of the greatest importance, increasing the interest of these branches a hundred fold, and giving the pupil an intelligent insight into the foundation upon which the art of playing and singing rests, which it is impossible otherwise to obtain. In order to bring the benefits of the study of Harmony before all the pupils, instruction is given in the form of lectures once a week, and classes are formed both for those who wish to give special attention to this study, and also for the higher branches of musical theory, such as Counterpoint, Fugue, Form and Instrumentation. The Director desires to call the attention of all the pupils to this very important department of musical culture, and earnestly recommends their regular attendance either upon the class exercises or lectures.

Rehearsals and Concerts.

A very important advantage arising from the association of pupils in a school, and especially in the class system of teaching, is the constant opportunity given for playing and singing in the presence of others. In addition to the regular lessons where each pupil performs in the presence of six persons, several Rehearsals and Matinées are given each term by the pupils. The Rehearsals consist of a union of the classes in the same grade, at which the pupils perform such pieces or exercises as they have learned at their lessons, in the presence of their parents and friends, who then have the best opportunity to judge of their progress, while the pupils are enabled to exercise their powers, and above all to acquire that confidence which is so necessary to a creditable performance before others. The Matinées are given in the Boston Music Hall, by the most advanced pupils, with the assistance of the Teachers, and are free to all the pupils of the Conservatory.

A leading London journal has the following on the advantages of Rehearsals and Matinées:—

"In some of the foreign music schools there is an arrangement which has proved of much value, viz., weekly, almost, private concerts, in which all the pupils who are sufficiently advanced may be heard in turn, and may acquire confidence in playing before others. No special preparations are made for these concerts; each professor writes down in a book the names of his pupils, and the pieces, whether ensemble or solo, which they have learned; from these names the director selects a sufficient number to fill up a couple of hours. All the professors and pupils are expected to be present, and besides these a few persons who are known to interest themselves in music are permitted to be present. All applause, as also all signs of disapproval are strictly forbidden. There is no audience more critical, especially in the sense of finding fault, than an assembly of young musical students, the players and singers soon learn to read the faces of their auditors, and are quickly made sensible if they have fallen into errors of style or execution. Such concerts, stimulating both professors and pupils, should be adopted in every music school."

PROGRAMMES.

The following Pieces have been performed at the Concerts of the New England Conservatory during the past year :—

INAUGURAL CONCERT, March 30, 1867.

1. OVERTURE "The Hebrides,".....Mendelssohn (Orchestra.)
2. CONCERT ARIA: "Non temer,".....Mozart (With Violin obligato.)
3. ORGAN SOLO, (Fantasia and Fugue in E minor,).....Paine
4. ARIA: "Ah s'estinto,".....Mercadante
5. CONCERTO (in D) for Piano and Orchestra, Goldbeck
 1. Allegro con spirito.
 2. Andante quasi Allegretto.
 3. Finale. Pastorale.
6. QUARTETTE: "Benedictus," (Fifteenth Mass,).....Haydn
7. ORGAN SOLO:
 (*a*) Transcription (by Best) from..Schumann
 (*b*) Pastorale in F,.....Whiting
8. SONG: "Invocation,".....Goldbeck
9. FINALE from the Fifth Symphony, Beethoven (Orchestra.)

April 11, 1867.

1. CABINET ORGAN AND PIANO, Pensée Religieuse,..... Battman
2. SONG, Air with Variations,.....Rode
3. PIANO:
 (*a*) Symphony,..... Bach
 (*b*) On wings of Song, (trans. from Mendelssohn,)..... Liszt
4. SONG: "With verdure clad,".....Haydn
5. PIANO: Lake Mahopac,.....Goldbeck
6. DUO for Harp and Piano.
7. SIX PRELUDES..... Bach
 With an accompaniment of a second Piano, Goldbeck
8. SONG: "L'Estasi,".....Arditi
9. PIANO: "Eulogy of Tears," (Trans. Schubert's Song,).....Liszt
10. CABINET ORGAN, PIANO AND VIOLIN, Brisson

April 26, 1867.

1. CHILDREN'S CHORUS:
 (*a*) O come ye into the summer woods, Boieldieu
 (*b*) Evening Song,..... ...Rink
2. PIANO SONATA in D, (Four hands,)..Mozart
3. SONG: "La Separazione,".....Rossini
4. PIANO SOLO: Spinning Song,...Mendelssohn
5. AVE VERUM,.....Le Prevost
6. PIANO SOLO: Rippling Waves.....Spindler
7. FAUST MEDITATION, for Piano, Cabinet Organ and Violin,.....Gounod
8. TRIO: "O Salutaris,".....Southard
9. PIANO SONATA in C minor,.....Beethoven
10. SONG: "Adelaide,"..... Beethoven
11. PIANO SOLO: Grand Fantaisie de Concert. Thalberg
12. DUO, for Soprani, "Dunque Addio,"..Donizetti
13. SOLO AND CHORUS: "Jubilate Deo." Southard

May 24, 1867.

1. PIANO SOLO: "La Fontaine,".....Lysberg
2. SONG: "A Father's Love,".....Wallace
3. GUITAR SOLO.....Hayden
4. PIANO DUO, No 5, D dur,.....Haydn
5. ARIA: "Ah, mon fils,".. Meyerbeer
6. SELECTIONS from "Faust," for Piano, Cabinet Organ and Violin, ...Gounod
7. SONG: "La Naranjera,".....Spanish Melody
8. PIANO SONATA, Opus 27, No. 2,..Beethoven
9. DUO: "A figlia incauta,"..... Donizetti
10. DUO FOR TWO PIANOS: "Don Giovanni," Arranged by.....Lysberg
11. AVE MARIA, with accomp't for Piano, Cabinet Organ and Violin,.....Southard

June 7, 1867.

1. PIANO SOLO:
 (*a*) Hunting Song.....Schumann
 (*b*) Perpetual Motion.....Weber
2. SONG: "In the language of Love,"...Gounod
3. SONATA, (Last two movements, op. 26,) Beethoven
4. SCOTCH BALLAD: "Katie Strang," Wallace
5. FLUTE DUO: "Parigi O cara,".....Verdi
6. SONG: "O, ye Tears,".....Abt
7. NOCTURNE..... Chopin
8. READING OF THE MUSICAL RECORD
9. CAVATINA: "Robert toi que j'aime." Meyerbeer
10. SONATA, Piano and Violin, 1st movement, op. 24.....Beethoven
11. GRAND DUO, for Piano and Cabinet Organ, on themes from "Faust," Ketterer & Durant
12. SOLO AND CHORUS for Female voices. "La Carita,".....Rossini

July 9, 1867.

1. ORGAN SOLO: "Chorale," with variations, Rink
2. ARIA: "Porgi amor,".....Mozart
3. PIANO DUO: "Polonaise,".....Longfellow
4. DUO: "Guarda che bianca luna,"...Campana
5. PIANO SOLO: "Im Walde,".....Heller
6. SONG: "Battle Prayer,".....Himmel
7. PIANO SOLO: "Polonaise," A major, Chopin
8. TRIO: "Non ti son rivale,".....Bellini
9. ORGAN SOLO: Offertoire in C,.. Wely
10. SCENA AND ARIA from "Der Freischutz," Weber
11. TRIO: "Lift thine eyes,".....Mendelssohn
12. PIANO SOLO: "Arabeske,".....Schumann
13. CAVATINA: "La Traviata,".....Verdi
14. SOLO AND CHORUS: "Evening Hymn," Bellini

October 26, 1867.

1. PIANO SOLO: Sonata in D,.....Mozart
 (Arranged for four hands.)
2. TRIO for Strings,.....Beethoven
3. SONGS: (*a*) Forest Birds,.....Franz
 (*b*) Good Night,..... "
4. PIANO SOLO: "Tarantelle."
5. PIANO SOLO: Sonata in G minor, Beethoven
6. DUET: "Dolce conforto al misero," Mercadante
7. PIANO SOLO: Fantasie in C sharp,...Chopin

November 12, 1867.

1. PIANO SOLO: "Polonaise,".....Chopin
2. OVERTURE to "Poet and Peasant,"... Suppe
3. SONG: "Good Night,".....Balfe
4. PIANO SOLO: Fantasie, C minor,.....Mozart
5. SONG: "Waiting,".....Millard
6. PIANO SOLO: "La Cascade,".....Pauer

November 25, 1867.

1. OFFERTOIRE for Organ,.....Battiste
2. SONG: "Thou everywhere,".....Lachner
3. POLONAISE in F major, (a quatre mains.) Beethoven
4. SONG: "Beneath my tread the Autumn leaves,".....Sponholtz
5. SONG, by Mendelssohn, transcribed for Piano, by.....Liszt
6. SONG: "Sweet spirit, hear my prayer," Wallace
7. CHORAL SONG, for Male voices,.....Speyer
8. FIRST MOVEMENT of the Grand Septette, op. 74,.....Hummel
 (With accompaniment of second piano.)
9. GRAND SONATA for Organ, op. 65, Mendelssohn
10. SALVE MARIA,.....Mercadante
11. OVERTURE to "Fra Diavolo,"... Auber
 (Piano, a huit mains)
12. CAVATINA: "Di quai soavi lagrime," Donizetti
13. THE FORTY-SECOND PSALM, "As the Hart pants," set to music by...Mendelssohn

January 20, 1868.

1. PIANO SOLO: "Huguenot Fantasie," Thalberg
2. SONG: "Impatience,".....Curschman
3. ORGAN SOLO: "Chorale," with Varia. Rink
4. DUET: "While thus around Joy hovers," Donizetti
5. CONCERTO in G minor,.....Mendelssohn
 (With accompaniment of a second Piano.)
6. DUO for Flutes, "L'Amina,".....Donizetti
 (With Piano accompaniment.)
7. CHORUS: "He watching over Israel." Mendelssohn
8. PIANO SOLO:
 (*a*) Nocturne,.....Schumann
 (*b*) Song without Words,.....Mendelssohn
9. SONG: "'Tis the Harp in the Air,"....Wallace
10. ORGAN SOLO:
 (*a*) Fugue,.....Bach
 (*b*) War March from "Athalie," Mendelssohn (Transcribed.)
11. SONGS: (*a*) "My Heart ever Faithful,"..Bach
 (*b*) Slumber Song,.....Mendelssohn
12. PIANO SOLO: "Song of Mendelssohn," Liszt (Transcribed)
13. SONG: "Gratias Agimus,".....Guglielmi

February 15, 1868.

1. ORGAN SOLO: Offertoire,.....Wely
2. SONG OF SPRING,.....Mendelssohn
3. PIANO SOLO: Andante et Presto Agitato, Mendelssohn
4. SONG: "Guardian Angel,".....Gounod
5. PIANO SOLO: Moonlight Sonata,..Beethoven
6. SONG: (*a*) "He shall feed His flock,"..Handel
 (*b*) "Come unto Him,"..... "
7. PIANO SOLO: Polonaise, op. 53,.....Chopin
8. SOLO AND CHORUS: "Bei raggi lucenti" Donizetti
9. DUO: Grand Fantasie, "Oberon,".....Ravina
 (Arranged for two Pianos)
10. TERZETTO: "Madre del sommo amore," Campana
11. ORGAN SOLO: (*a*) Chorus, Transcr...Handel
 (*b*) Pastorale,.....Whiting
12. DUET: "Alla Capanna,"..... Campana
13. PIANO SOLO: "La Cascade,".....Pauer
14. CAVATINA: "Tacea la notte,".....Verdi
15. OVERTURE: "Zampa,".....Herold
 (Arranged for eight hands.)

Oratorio Rehearsals.

A Chorus is formed each term for the practice of Oratorios, in order to give the pupils an opportunity of becoming practically acquainted with these great works of the Masters. This exercise is regarded as invaluable to the pupils in cultivating a taste for the highest forms of vocal music, and the Director earnestly hopes that all the pupils will avail themselves of the opportunity offered them for studying these compositions under the instruction of Carl Zerrahn.

Lectures.

Opportunity of attending lectures given by the teachers, on various musical topics, is afforded the pupils each week. During the Fall and Winter terms, lectures have been given by Messrs. B. J. Lang and Carlyle Petersilea, on Piano-forte playing; Messrs. L. H. Southard and J. O'Neill, on vocal culture, and Mr. Hermann Daum on acoustics and the phenomena of sound. A regular course of lectures on classical piano music has also been established, which have been illustrated with performances by Messrs. Daum, Petersilea, and Southard. Among the many works of celebrity brought before the pupils on these occasions, we may mention Beethoven's "Moonlight Sonata," and "Sonata Pathetique;" Mozart's in C and F; Schubert's in G, and Haydn's in E flat and C minor; all of which have been analyzed and explained, and their construction and peculiar beauties commented upon.

In addition to these, a course of Italian dramatic readings, and lectures upon the rules of Italian accent and pronunciation, have been given by Sig. A. C. Maggi. The readings have included the dramas of "Norma," "Ernani," "Trovatore," "Lucrezia Borgia," "Il Barbiere di Seviglia," "Francesco di Rimini," and have proved very instructive and interesting to the students of that language.

Free Scholarships.

The Director of the New England Conservatory of Music makes the following propositions to the public, namely: that he will present TWELVE FREE SCHOLARSHIPS to boys between the ages of eight and fourteen years, entitling them to a complete course of instruction upon the Violin.

Candidates for this preferment must possess such natural musical talent as to render it probable that they will become accomplished musicians, and must come well recommended by some responsible music teacher; but of two who are equally promising the one least able to pay for tuition will be chosen.

TWO FREE SCHOLARSHIPS are also offered to EACH and EVERY State in the Union, to persons between the ages above named, entitling the recipients

to a complete musical education, upon the Piano and Organ; also in Singing and the Theory of Music, through a term of years.

Application for these Scholarships must be made through some musician, or by some other person known to the Director. It will be necessary to state the name of the person recommended, age, place of residence, general character, names of parents or guardians, how much instruction already received (if any), and furnish such other information as may be desirable, to enable the Director to fully understand the circumstances of the application, as it is intended to select only those who give promise of excellence and usefulness as musicians.

Examination and Classification of Pupils.

The office of the Conservatory. at the Music Hall, (entrance on Winter Street,) is open daily for the examination and classification of pupils; and although pupils may enter at any time during the term, it is still very desirable that as far as possible they should commence at the very beginning of the term, and attend to all the preliminaries of examination, classification, settlement of bills, &c., *on the week preceding the commencement of the term*, that the lessons may proceed without delay on the first days of the term. Persons joining the Conservatory after the second week of the term are allowed a discount on the chief studies, of $1.00 or $1.50 per week, according to the grade, for the lessons lost, beginning with the second week

Terms for Tuition,

Per Quarter of Ten Weeks, Payable Strictly in Advance.

Piano-Forte and other Instruments:—First Grade (beginners,)	$10.00
" " " All other Grades	15.00
Cultivation of the Voice	15.00
Harmony and Composition	10.00
" " One Lesson per week	5.00
Elementary Singing,	2.00
Reading at Sight	4.00
Oratorio Practice	2.00
Lectures on Harmony	1.00
Languages	10.00
Private Instruction	$50.00 to $100.00

Persons attending the Harmony Lectures or Oratorio rehearsals only, are charged double the above rates for those branches. Classes in Elementary Singing and General Musical Instruction, together with the Lectures on Piano-Forte playing, Vocal Culture, the Fine Arts, etc., are *free* to all the pupils of the Conservatory.

N. B. Pupils receive a card on the payment of their bills, admitting them to a course of lessons in the Conservatory, and no person will be regarded as a pupil.

or allowed to receive instruction until he has procured his admission card. No deduction is made for lessons lost through the fault of the pupil, except in cases of illness of several weeks' duration, notice having been given at the office of inability to continue the lessons.

Calendar.

The SPRING TERM begins on Monday, Tuesday, and Wednesday, Feb. 17th, 18th, and 19th; and ends on Saturday, April 25th, 1868.

The SUMMER TERM begins on Monday, Tuesday, and Wednesday, April 27th, 28th, and 29th; and ends on Monday, July 6th, 1868.

The FALL TERM begins on Monday, Tuesday, and Wednesday, Sept. 14th, 15th, and 16th; and ends on Saturday, Nov. 21st, 1868.

The WINTER TERM begins on Monday, Tuesday, and Wednesday, Nov. 30th and Dec. 1st and 2d, 1868; and ends Saturday, Feb. 13th, 1869.

A vacation of ten weeks will occur between the Summer and Fall Terms, and of one week between the Fall and Winter Terms, and also during the Holidays.



Rules and Regulations of the Conservatory.

1. Pupils are required to register their names and settle their bills at the office, before receiving instruction.

2. On the payment of their bills, pupils will receive a card of admission to the classes for which they may enter, and no person can receive lessons in the Conservatory until the admission card has been obtained.

3. Pupils are rated and classified according to their actual ability, experience and attainments, and changes can only be made in special cases by the Director.

4. Regular and punctual attendance upon lessons will be required of all the pupils. A bell will ring five minutes before the close of each hour, and also at the commencement of each hour, giving the teacher two and a half minutes for finishing the lesson and dismissing his class, and the pupils of the following class two and a half minutes for assembling in their room.

5. During recitations the utmost quiet must be preserved. Talking, reading, whispering, or eating must be dispensed with by the pupils, and undivided attention be given to the lessons; and the doors of the hall and recitation rooms must be kept shut, in order to prevent as much as possible the transmission of sound to other parts of the building.

6. The reception room will be open each day for the accommodation of pupils arriving before the hour for their lesson, and pupils are requested to refrain from loud talking, singing, whistling, or walking to and fro in the halls and corridors.

7. The Sheet Music Department of the Conservatory has been established solely for the convenience of the pupils, and to ensure uniformity in the editions of the works prescribed by the teacher, pupils are requested to obtain their music at the office, as much confusion in the classes will thereby be avoided.

8. A list of the general classes, and also of Rehearsals, Matinées, Lectures, &c., will be placed upon the Bulletin, and pupils are requested to examine it at each lesson.

9. Pupils cannot be allowed, under any circumstances, to enter the Music Hall to attend concerts, lectures, &c., except by the regular entrance, having first procured a ticket.

10. The scattering of shells, paper, &c., upon the floors, marking upon the walls, blackboards, windows, or otherwise defacing any part of the building; practicing upon any of the instruments, or using the rooms without special permission from the Director; the laying of wearing apparel or other articles upon the Pianos, raising the windows or lighting the gas, are all positively forbidden.

11. Any member of the Conservatory noticing any irregularities or violation of these rules, is requested to advise the Director of the same. The rules are made for the good of the pupils, and the healthy preservation of the school, and any person who cannot comply with them, and such other prudential rules as may be announced upon the Bulletin from time to time, need not apply for membership.

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